FASHION INTERNATIONAL

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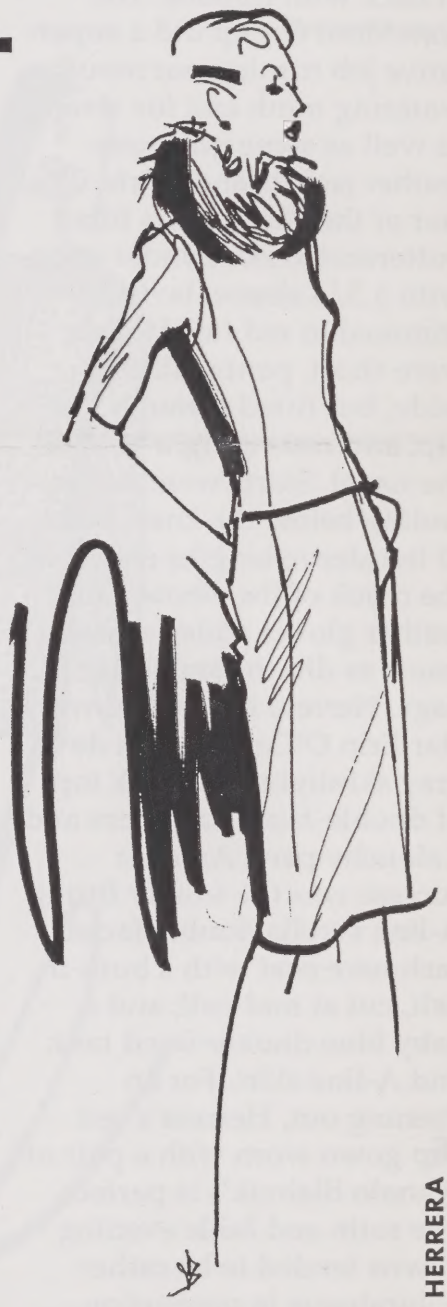
FIVE FACETS OF FALL

This side of the Atlantic, designers elected to ignore the looming "Millennium Challenge." There was no space age cum 2001 Space Odyssey or Star Trek clothing, just more of the quietly chic clothing that has enjoyed popularity with American designers for the past few seasons. The differences lay in slight adjustments to silhouette, sleeve length or pant width, or sometimes in a new shoe. Everyone showed fur, in accordance with the mood of their particular collection: the ladylike collection of b. Michael, the more extreme collection of Christina Perrin, the Oscar-worthy evening collection of Randolph Duke, and the quietly sumptuous collections of Carolina Herrera and Michael Kors.

CAROLINA HERRERA

Ms. Herrera's smartly chic daywear was right in sync with her program notes promise of a collection possessed of

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CAROLINA HERRERA

7th ON SIXTH MEETS SOUTH OF SEVENTH

From both groups we extracted the collections of some very talented mavericks. Whether the designers were young or young at heart, these collections showed spirit, exuberance, and originality.

ANNA SUI takes another fantasy voyage with her Fall collection. This time, it's a blast from the past, as beatniks meet hippies in a fabulous fusion of color, fluidity, and plenty of youthful fun. Setting her runway show

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"opulence with ease" and embodying "ageless chic." The models strode the runway with that unique confidence that comes from knowing one is well put together. Herrera avoided fussy details and chose her accents carefully. Fur played a starring role: ultra-luxurious furs were wrapped bandolier style around the torso and fastened in back with ribbons. The NewMont Group did a superlative job turning out mouthwatering mink and fox wraps as well as some gorgeous leather jackets and skirts. The star of the show was a fitted butterscotch skirt under a top with a 3/4 sleeve, lavishly trimmed in red fox. Jackets were short, pants full and wide, but fitted through the hip, and resting right below the navel. Skirts were A-line, ending below the knee. Most of the sleeve lengths ended at the crook of the elbow. Long leather gloves added a chic touch as did the small flat bags. Herrera dressed runway star Erin O'Connor, in a dove gray skintight boat neck top of double-faced cashmere and a slouchy pant. Another success was the snugly fitting A-line vanilla double-faced cashmere coat with a built-in belt, cut at mid-calf; and a baby blue double-faced tank and A-line skirt. For an evening out, Herrera's red slip gown worn with a pair of Manolo Blahnik's is perfect. The satin and faille evening gowns tended to be rather voluminous in proportion. Outstanding was a beautiful sky blue halter dress on the model Gisele, trimmed in navy sequins with a long matching bead belt.

MARC JACOBS

Marc Jacobs brought us back to the late 70s high school "preppy" look for Fall with a touch of the popular '70s television show, "Little House on the Prairie," mixed in. Empire tie-front tops and apron skirts and dresses were a logical continuation from the Spring '99 presentation. Long swinging hair added a youthful feeling to the somewhat serious-toned show. A-line box pleat mid-calf skirts in camel and putty worked well in proportion with the knee high black boots that were one of the Fall season's best accessory. Chunky hand-knit sweaters had pleasing details such as large hems and cuffs. Customers will have plenty to choose from: mid-calf A-line skirts, felt sailor pants, and skinny sexy jeans. Jacobs designed in a blue-based palette, incorporating felts, cashmere, moleskin, and dark 'jean" made of silk and wool. The "must have" item was a cadet blue double-breasted Empire coat with memorable details, a whip thin black belt, and the oversized buttons that are Jacobs' Fall trademark. Although Jacobs marched to his own beat, he did make a few concessions to trend and showed this season's best pony skin item — a short pony shirt jacket with shark tooth detail closure.

He does not propose a radical change for evening. A long A-line cream coat, beautifully fitted through the torso, looks elegant worn over a bi-layered long dark gray skirt and white tee. The asymmetric felt ponchos worn over long apron skirts and sheer metallic tube tops, accessorized with the same sexy high heeled boots shown with his daywear also were winning.

b. Michael

Michael looked to the past with a delightful collection that could be interpreted as a homage to the character "Regina," that Audrey Hepburn portrayed in the '50s film classic, "Charade." Elbow length gloves and flipped up "That Girl" hairdos were period details that worked. Dainty little mules and ballerina flats complimented mid-calf A-line dresses and skirts cut out of cheerful corals and pinks as well as jet black. Clothing was snugly fit around the torso. For skirts, he favored both the A-line and the pencil silhouettes.

Daywear was very strong. There were some sharp little suits in gray and black, featuring nipped in boxy jacket and pencil skirts. We also liked his chic dove gray coat dress with the Peter Pan collar and elbow length sleeves. For casual daywear, there was a 3/4 sleeved gray sheared fur cape, thrown over a round neck bracelet sleeved top and a ballerina pink wool crepe wide pant. For cocktails and evening, a charcoal

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against a documentary film by Murray Lerner called "Festival," that captured the moment when Bob Dylan went electric at the 1965 Newport Folk Festival, she puts us in a nostalgic mood with a variety of groups that will evoke nods of recognition from baby boomers and nods of approval from teens and "twenty somethings."

Despite the retro '60s influence, that starts with a texturally interesting group in subdued black and white, there's a great deal that's wearable here. This is evidenced by the black polar fleece duffel coat that tops a black mohair shirt and blue/green grid print smock dress; and the black and white sheared fur Sonny & Cher-like vest that pairs with the mohair embroidered black and white plaid long skirt. Boiled wool, knit jacquard and wide wale corduroy provide additional tactile detail. Sui moves into color in the next group, incorporating blue, gray, ivory, camel, orange, and red, while focusing on texture using pointelle, suede, fleece, boiled wool, jacquard and sheared fur. Standouts include a fabulous mohair patchwork multicolored tunic sweater worn over camel suede pants; the orange and white waffle weave poncho and pink tweedy fleece mid-calf skirt paired with a black turtleneck; and the camel suede ribbon-laced jacket over an orange pointelle sweater, worn with a long red ombre skirt. For evenings there is plenty of sparkle: a black sequined mohair top and matching windowpane skirt, and a black shearling top slipped over a long, sequined windowpane skirt in white.

STRATTON provides some flattering and feminine silhouettes with dresses and separates that combine prettiness with ladylike elegance. The '50s and '60s are given a '90s twist or occasionally demonstrate a vintage influence. His palette includes lavender and lilac, sky blue and steel, and navy and black, as solids or in their corresponding combinations, as well as forest green, camel, ivory, red, pewter, and taupe. Colors and fabrics are often juxtaposed for maximum effect: a wool crepe skirt might demonstrate a contrasting lining at the inverted side

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ANNA SUI

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double-faced portrait top with a slim skirt trimmed in chinchilla was wonderful, as was the off-the-shoulder A-line dress in blue, with an overlay of jet Italian cashmere. For formal soirees, Michael proposed a sapphire blue, fitted button-down top over a long charcoal hostess skirt, and a short shantung jacket in baby blue over a matching A-line long skirt.

MICHAEL KORS

Michael Kors showed comfortable yet chic clothing set to a pleasantly lulling soundtrack featuring the '70s classic, "Horse With No Name." He cited the Southwest and artist Georgia O'Keefe as influences. Kors worked with a desert-based palette of tan, peat, russet, and brown. Details, such as the season's popular ultra-long braid contributed to the effect. Leather hip holster belts looked great with skinny pants and fitted turtlenecks. A Kors show would be incomplete without his perfect knits. This time, turtlenecks had more ribbing at the neck, extending down to the collarbone. The designer again worked fur in as just another of the luxury fabrics that are basic to a Michael Kors collection. It is this insouciant treatment of this sometimes controversial medium that gave the pieces their unconscious glamour: model Stella Tennant walked nonchalantly down the runway in a "to die for" chinchilla capelet and skinny gray trousers. Another wonderful piece was the cream vest lined in mink. Leather was strong as well. A highlight was the aubergine short leather jacket with whipcord stitching detail. Other silhouettes were the familiar wrap skirt, and some new long coats and skirts that are slit high in the back and have tab closures.



MICHAEL KORS

Kors kept it simple for evening as well, with a long camel skirt generously trimmed in mink, and a form-fitting cream tank gown in cashmere with a fishtail hem. For a pants look, there was a fitted black turtleneck and black pants decorated with silver nail studs.

RANDOLPH DUKE

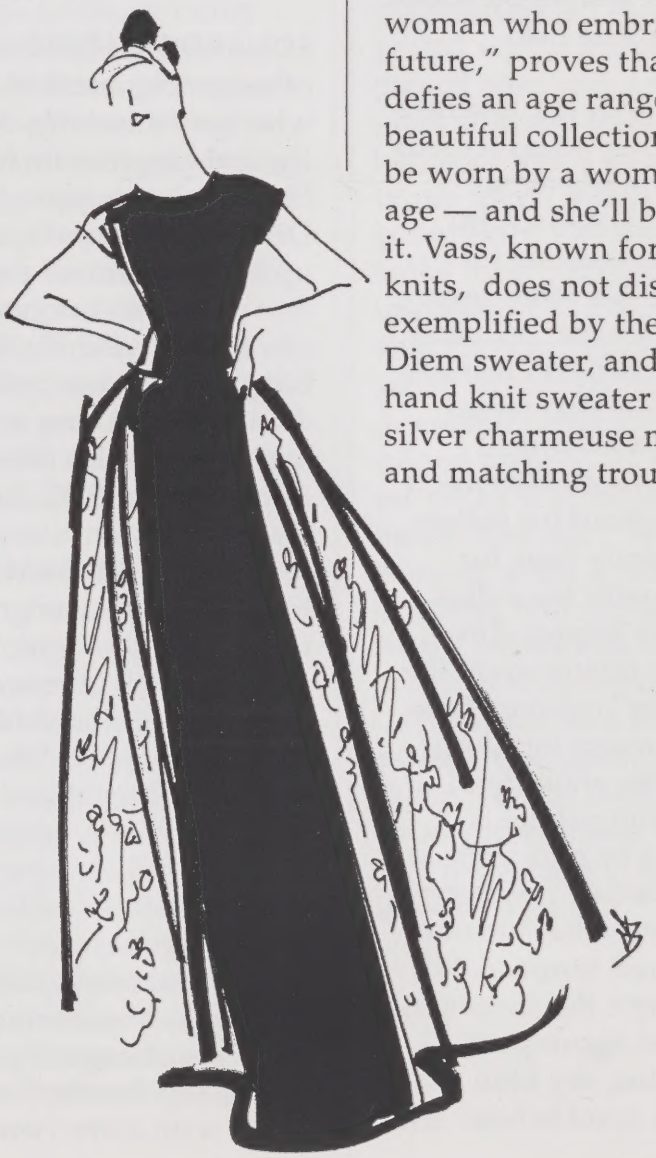
A still-life tableau of nine models set the stage for Mr. Duke's show that starred evening clothes worn by a cast of all-Asian models. Duke's designs worked best when he kept it simple. He began with some beautifully simple, graceful designs — fluid columns of gray cash-

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pleat or mohair contrasts with wool. Fabrics here include mohair, silk charmeuse, wool honeycomb, wool gabardine, and wool flannel. Details add to the mix with feminine scalloped hemlines on skirts and dresses, contrast silk piping, inverted pleats, attached scarves, hip sashes and Peter Pan collars. Pinstripes create a man-tailored foil for the feminine silhouettes. Standouts include the lavender and lilac combination wool crepe short sleeve dress with its low, asymmetrical waistline and navy silk lining; the '20s-inspired sleeveless "flapper dress" with scalloped hem; the pewter wool flannel reversed cape with black silk Peter Pan collar and black silk lining; and the smart, black suit with cropped jewel neck jacket and knee length skirt.

Irish designer **PAUL COSTELLOE**, captures the mysterious mood of his "Emerald Isle" in an elegant collection that features earthy and smoky tones such as moss green, heather and peat, together with other neutral hues such as chocolate, taupe, forest green, cream, and cappuccino. His palette also extends to rich burgundy, grape, mauve, deep mulberry and dusty blue. The silhouettes, whether sporty daywear or sophisticated evening ensembles, are simple, yet elegant, with a strong emphasis on layering. Fabrics run the gamut from brushed wool to silk satin, and include fine gauze knits, cashmere and faux fur. Outerwear relies on flowing maxi-coats that brush the ankle or shorter equally warm ponchos. Delightful daywear is the only term for the ankle length taupe skirt with kick pleat, teamed with a long sleeved sweater and gray scarf; and the Irish lamb's wool tweed long skirt with V-neck sweater. For evening, black and cream are stalwarts. A cream, collarless fly-front jacket with matching trousers is accented with a black circle patterned silk scarf; a lovely black wool tunic with cream horizontal stripes flows smoothly over cream crepe pants; and a black and cream Irish wool poncho enhances a classic, mid-calf ivory satin skirt.



JOAN VASS, no newcomer, offers a fresh approach that conveys a youthful and sharp style that is so refreshing! "Carpe Diem" (Seize the Day) is her battle cry, and the motto that appears on an elegant hip-skimming sweater/tunic in ivory on black or the reverse. Her palette is artfully subtle: brown, black, taupe, olive, ivory, camel, gray, sage, charcoal and gold. Textured luxury fabrications, such as wool, mink, shearling, cashmere, and leather, as well as her hand-knits and quilting, translate into flattering fluid separates, dresses and coats. Vass, who states that her collection is "made by an old woman who embraces the future," proves that her talent defies an age range with this beautiful collection that can be worn by a woman of any age — and she'll be better for it. Vass, known for her great knits, does not disappoint, exemplified by the Carpe Diem sweater, and the gray hand knit sweater over a silver charmeuse men's shirt and matching trousers. Her

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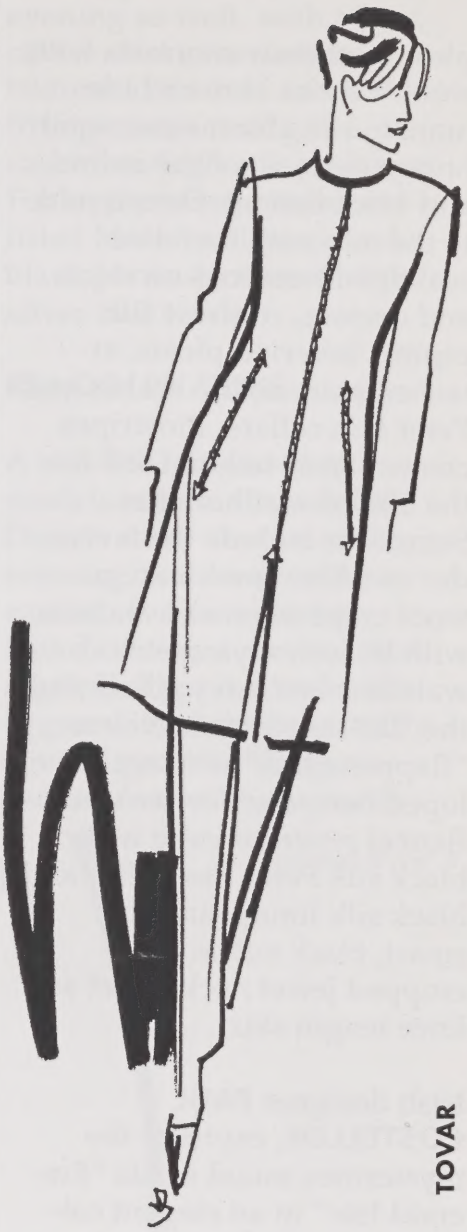
KENTH ANDERSSON

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outstanding coats offer an edge and sophistication, worn alone or in combination with some wonderful separates: a brown shearling abbreviated coat worn over the cerulean cashmere panel sweater and taupe tweed trousers; a brown reversible long mink coat over a ruffle edged sweater and brown trousers; an Emma Peel meets the Beatles black leather 7/8 length fly-front coat over black turtleneck and trousers; and a black rubber fly away coat over coordinating trousers, worn with a hand knit V-neck sweater that is detailed with pailletes and set-off with a matching paillette hat!

MARC BOUWER is a talented young designer who succeeds in making women exude femininity, thanks to form enhancing silhouettes for daywear and his often sexy, and always sensual columns. The latter sometimes features teasing cutouts that reveal little but promise much! There's a vintage Hollywood mood throughout his collection: a burgundy faux fur cocoon coat with fox collar tops a V-neck flapper dress; while a gray thistle siren-like bias cut "tube" column dress comes with matching shrug that covers the shoulders and arms. The palette is grouped into brights such as orange and red or raspberry, or into neutrals that include gray, black and taupe. Additionally, there's the shimmering hues that encompass metal pailletes, sky blue glitter, black crackle bead and metal-dipped black bead, as well as black and silver wool tinsel. Fabrics run the gamut from leather and faux fur to satin, wool jersey and velvet. Evening designs are the standouts at this house. The breadth of choice ranges from the stylish and more demure Edwardian-inspired ankle length, double-breasted, black satin evening coat and the blonde paillette hooded ankle length column dress to the slinky, metal dipped anthracite and silver halter gown, with peek-a-boo cut out front just above the bosom, and the contour hugging, cap-sleeved column dress that's a perfect study in scarlet!

EDUARDO LUCERO is another young talented designer who has femininity, originality, and elegance on his mind. He adds a "soupçon," of Oriental spice and serves it all up in an autumnal palette that combines burgundy, olive, loden and black with blue, gold, brown, plum and dusty pink. Along with this season's popular fabrics he also works in PVC, Lurexed crepe, iridescent stretch taffeta, and Lycra. Eastern influences inspire some great looks, such as a long, side-slashed black Lurexed crepe dress with origami-like pleating, and the satin "Samurai" pleated pants topped with a matching black, beaded lace wrap-tie jacket. A perfect lounging kimono-like jacket is in blue pleated taffeta over loden heathered gabardine full pants. For evening, there's a change of pace in a sexy jersey banded column gown with a low cowl back; a sensual stretch velvet dress with matching feather neckline garnish; or a black leather motorcycle jacket with matching lace cropped pants.



TOVAR

TOVAR also looks to the Orient, with uncomplicated silhouettes that convey a Zen simplicity. A somber, yet elegant palette of black, brown, taupe, white, and several shades of gray is sparked by the metallics. Beading, zippers, high slits and apron-like layers comprise the detailing. Texture plays an important role,

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especially a waffle weave that looks like an egg box or over sized pique. This is particularly effective in a long white sleeveless column dress, and in the high neck stretch tunic which slips over stone colored pants. He takes this into the evening with a sweeping platinum satin ball gown that has an egg box waffle, long sleeved black bodice. Outerwear is also Orient driven with a long black kimono bathrobe wool coat topping a bronze satin shell and accompanying long black wool wrap skirt. Tovar is not exempt from the vintage influence and breaks the pattern with a lovely linear '60s inspired taupe pantsuit. The collarless tunic jacket has zip accents and closures.

KENTH ANDERSSON's designs have been worn by such celebrities as Sharon Stone, and featured in the film, "Year of the Dragon." "My clothes are intended to empower and compliment a woman's individual sense of style, never to overpower her," comments this talented Swede. And it's true — at least for this collection, which combines flair with function by day and romance and glamour when the sun goes down. Colors include tangerine, navy, white and off-white, green/gold, cinnamon, red, garnet, and shades of gray. Thai silk, taffeta, wool, corduroy, leather duppioni, mesh, organza, and silk georgette are the fabrics. His details are distinctive, like the climbing floral embroidery on silk, the industrial zipper closures, the tantalizing cut-outs, hidden fly-fronts, quilting, and triangular flap pockets; or they are downright mesmerizing — the embroidered "peacock eyes" that cascade down the front of a two-tone evening dress in tangerine silk georgette and Thai silk. For day, we love the long tangerine dress where very high tech meets Far East with a quilted bodice of gray Thai silk and industrial closure. Another interesting effect is the trompe l'oeil duster coat which sweeps to the ankle, but surprises with its "built in" shorter dress. Evening gowns are true show-stoppers. A sweeping short sleeve floor length gown, in richly embroidered red taffeta, features a bodice and center panel of black wool jersey to match the embroidery; and a garnet duppioni silk dress has all-over sequins and fine thread work embroidery with a sheer illusion matching mesh panel. Finally, a drop dead hooded and sweeping white opera coat comes adorned with feathers ... just like "Swan Lake."

CARMEN MARC VALVO pays homage to the coming millennium with high tech influences and metallic sheen that combine with luxury fabrications and classic silhouettes. Materials encompass glazed double-woven and laminated textiles that are a foil to the more familiar and tactile cashmere wovens, angora and mohair. The palette consits of platinum, sterling, gunmetal, titanium, iridescents and jet that play off pistachio, charcoal, russet, and denim.

Interpretations of the future include the jet encrusted, cropped Irish fisherman sweater, in cashmere, that tops a black cashmere strapless jumpsuit, as well as the Jackson Pollack inspired white and silver poncho that pairs with metallic platinum pants. Valvo's computer chip interpretation becomes a thing of beauty in a platinum "computer chip" lace gown that is studded with Swarovski Crystal beading, and a mocha crushed panne velvet gown with computer chip embroidery and woven glass straps. Glass is repeated in several special pieces: a glass-sprinkled mohair shell paired with a gunmetal glazed pant and a magnificent glass studded mohair bandeau that's worn with a liquid green iridescent ball gown skirt! The metallics make their own favorable impression in a bias cut, shimmering gunmetal halter gown suspended from a gunmetal choker, and a silver folded metallic bustier neatly set-off by a black jet accented velvet bias skirt. The all-black evening dress is not to be outdone, and shines as a panne velvet bias column adorned with Swarvoski Crystal, and as a long black matte crepe gown with sheer nylon inset at front and back — so you can look forward into the future ... and back into the past.

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mere and sequins. A more elaborate putty and anthracite ball gown skirt featured interesting detail with gold and platinum bull's-eyes fashioned from encrusted bead work. A racer back cream cashmere tank column dress, with an off-the-shoulder silver fox cape, was Duke's nod to the "comfortable luxury" movement. The most notable accessory was a silver fox messenger bag that would be fun for day or evening. A sleek platinum gray gown went from the ordinary to the extraordinary due to a sheer and beaded trapezoid bodice. Duke also devoted a large portion of his presentation to the use of color. A whole segment was given over to baroque colored gowns with amusing dyed to match ear muffs in wine, hunter green, and sapphire

CHRISTINA PERRIN

Perrin's sexy nomad likes leather, fur, Swarovski Crystals, and isn't afraid of bold color statements. Ms. Perrin's models resembled actress Daryl Hannah in the film, "Clan of the Cave Bear," due in part to the wildly crimped hair and heavily applied eye makeup, and her use of unfinished fur pieces. Perrin dared to play with fur in a refreshingly non-conventional way, completely stripping it of the stuffy image it has suffered from in the past ten years. Best was an unfinished, burnt orange fur cave girl sweat jacket with a laced-up front.

She also showed some strong colorful pieces in other fabrications. Among them, an orange painted leather raincoat in the season's A-line shape ending at mid-calf, and a pink and white wool V-neck and mid-calf dress in a bohemian tie-dyed pattern. The designer made ingenious use of appliqués in some of her evening pieces. The two-pieces that stood out for evening were Perrin's smoke floral appliqué fishtail skirt and her strapless black 'insect" foil gown. The gown's skirt appeared to be a mass of large black butterflies caught in a black net. For a more colorful take on evening — a skintight saffron yellow lace halter gown with a burgundy fur opera cape.

INTERNATIONAL DATELINE

JUNE 7 - 18 NEW YORK
NEW YORK RESORT MARKET
(Womenswear)

JUNE 8 10 NEW YORK
HBA GLOBAL EXPO
(Health, Beauty, Personal Care)

JUNE 8 - 10 NEW YORK
ANNUAL LICENSING MERCHANDISING
CONFERENCE

JUNE 10 - 14 ATLANTA
ATLANTA FALL MARKET
(Women's & Children's)

JUNE 11 - 15 CHICAGO
CHICAGO FALL MARKET
(Women's & Children's)

JUNE 11 - 15 LOS ANGELES
LOS ANGELES FALL MARKET
(Women's & Children's)

JUNE 13 - 14 LOS ANGELES
LOS ANGELES SHOE SHOW

JUNE 18 - 20 ALBERTA, CANADA
ALBERTA FASHION MARKET

JUNE 18 - 20 FLORENCE
PITTI BIMBO
(Children's)

JUNE 24 - 27 FLORENCE
PITTI IMMAGINE
UOMO/L'ALTRO UOMO
(Menswear's)

JUNE 25 - 27 VALENCIA, SPAIN
FIMI
(Childrenswear)

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